

ACADEMY OF CLASSICAL BALLET - CA
PRESENTS
THE

Sleeping Beauty



Saturday, May 18 7pm

Sunday, May 19 3pm

**Academy of Classical Ballet-CA
Presents**

THE
Sleeping Beauty

**Concept, Design and Choreography:
Crystal Petzel after Marius Petipa**

**Rehearsal Assistant, Additional Choreography
Sandra Hahs**

**Music
Pyotr Ilyich Tchaikovsky**

**Costume Design and Construction
Mai Hashimoto**

**Prop Design and Construction
Kathryn & Mike Dean**

Prologue

The Christening

Lilac, The Fairy of Wisdom Joelle Wong
Carabosse, The Fairy of Darkness Suah Min
Crystal Fountain, The Fairy of Grace Emma Nguyen
Enchanted Garden, The Fairy of Joy Taelyn Salera
Woodland Glade, The Fairy of Generosity Natalie Ko
Song Bird, The Fairy of Musicality Cassidy Choi
Golden Vine, The Fairy of Temperament Sia Min
Queen Marie Fiona Rosch

Royal Pages

Jeryn Addo, Amber Cui, Grace France, Katherine Lu, Meghna Mangam, Leila Ramos

Ladies in Waiting

McKenzie Dean, Madi Hahs, Victoria Mendez Lomeli, Mariah Morris, Harper Segall

Fairy Attendants

Sasha Bryner, Laetitia Byun, Iris Chang, Alivia Chung, Sharon Jung, Audrey Leung, Lisa Nishimura

Carabosse's Monsters

Olivia Hashimoto, Samantha Ko, Skylar Reed, Tegan Sarasohn

The Story

The Queen has arranged a splendid christening to celebrate the birth of her newborn daughter, the Princess Aurora. Trumpets sound and herald the arrival of the fairies. The Lilac Fairy, Godmother to the Princess Aurora, enters surrounded by her retinue of fairies, who bestow on the young princess the gifts of grace, joy, generosity, liveliness and intelligence.

Suddenly, a Lady in Waiting rushes in to announce the arrival of the powerful, evil fairy Carabosse. Carabosse was not invited to Aurora's christening, and she has come to seek her revenge. The fairies beg Carabosse not to harm their beloved Aurora, but she ignores them and proceeds to place an evil curse upon the baby. She tells how Aurora will grow up to be the most beautiful and enchanting of princesses, however, by her twenty-first birthday she will prick her finger with a spindle and die.

The Queen is horrified. Carabosse roars with laughter, reveling in her cruelty, but to her dismay the Lilac Fairy steps forward and tempers her curse. "Aurora will indeed prick her finger on a spindle," the Lilac Fairy says, "but she will not die—instead, she will fall into a deep sleep." The enraged Carabosse leaves, the Queen is relieved that the curse has been diminished and demands all spindles are banished from the kingdom.

Act I

Aurora's Birthday Celebration

Princess Aurora Kendall Talbert
Carabosse Suah Min
Lilac Fairy Joelle Wong
Queen Marie Fiona Rosch

Royal Pages

Jeryn Addo, Amber Cui, Grace France, Katherine Lu, Meghna Mangam, Leila Ramos

Countesses of the Court

Robyn Jim, Allison Ko, Amanda Herrera, Livia Hsiang, Nazanin Nikbakht, Luciana Rodriguez

Villagers

Isabel Aneesh, Emily Bridges, Christine Jung, Tiffany Martinez,
Victoria Romero Perez, Kanon Sakata, Amy Skinnemoen, Davina Tang

Ladies in Waiting

Cassidy Choi, McKenzie Dean, Madi Hahs, Natalie Ko, Victoria Mendez Lomeli,
Sia Min, Mariah Morris, Emma Nguyen, Taelyn Salera, Harper Segall

Carabosse's Monsters

Olivia Hashimoto, Samantha Ko, Skylar Reed, Tegan Sarasohn

The Story

Aurora enters her party accompanied by her Ladies in Waiting. She is introduced to the people of the village who have come to celebrate with her. Suddenly, Aurora notices an old woman standing in the crowd, holding a spindle. She takes the spindle from the woman and begins to dance with it, but her dance ends abruptly when the spindle pricks her finger. Aurora suddenly collapses unconscious. The old woman throws off her cloak and reveals herself as the fairy Carabosse. She roars triumphantly that her curse has succeeded. At that moment, the Lilac Fairy appears to remind everyone that Aurora is not dead but asleep, and that she is destined to sleep for one hundred years. The Lilac Fairy casts a spell of sleep over the castle.

INTERMISSION 20 MINUTES

Act II

Aurora's Awakening Ball

Princess Aurora Kendall Talbert

Prince Désiré Evan Johnston

Lilac Fairy Joelle Wong

Little Red Riding Hood Cassidy Choi

Wolf Joshua Jung

Bluebird Princess Victoria Mendez Lomeli

White Cat Harper Segall

Black Cat Mariah Morris

Queen Marie Fiona Rosch

Fairy Attendants

Sasha Bryner, Laetitia Byun, Iris Chang, Alivia Chung, Sharon Jung, Audrey Leung, Lisa Nishimura

Ladies in Waiting

Cassidy Choi, McKenzie Dean, Madi Hahs, Olivia Hashimoto, Natalie Ko, Samantha Ko, Sia Min, Suah Min, Emma Nguyen, Skylar Reed, Taelyn Salera, Tegan Sarasohn

Villagers

Isabel Aneesh, Emily Bridges, Christine Jung, Tiffany Martinez, Victoria Romero Perez, Kanon Sakata, Amy Skinnemoen, Davina Tang

Baby Bluebirds

Amanda Herrera, Livia Hsiang, Robyn Jim, Allison Ko, Nazanin Nikbakht, Luciana Rodriguez

Duchesses of the Court

Jeryn Addo, Amber Cui, Grace France, Katherine Lu, Meghna Mangam, Leila Ramos

The Story

The Lilac Fairy and her attendants keep watch over the kingdom as everyone sleeps. As decades have passed, a Prince out exploring discovers the grounds through the overgrown thicket and vines. The Lilac Fairy leads him into the castle, where the Prince sees the sleeping Aurora. She tells him he can break the spell. Overwhelmed by her beauty, he rushes to her and kisses her. As the Princess gradually awakens, Carabosse's spell is broken. The kingdom awakens and the Queen is overjoyed to see her Aurora again. The Queen is thankful to the Prince for breaking the spell and asks him to join them in a celebration.

The court assembles for the celebration with Princess Aurora and Prince Désiré. The invited guests include many fairy tale characters who present their stories as gifts to the Royals. After all have paid their respects, Aurora and Désiré dance a grand pas de deux. The whole kingdom rejoices and joins in a dance in their honor.

And they lived happily ever after.

Guest Artists

Evan Johnston, a Bay Area native, studied ballet with Charles Anderson, Katarina Wester, and Jodie Gates. He developed his contemporary dance practice with Donald McKayle and Loretta Livingston while earning degrees in dance and biological sciences from UC Irvine. There he also studied dance medicine & science under Jeff Russell. Evan has over 15 years of experience as a professional dancer with companies including Menlowe Ballet, Bay Pointe Ballet, Peninsula Ballet Theatre, and sjDANCEco. Since he began teaching ballet in 2012, Evan has honed an inside-out approach to developing technique based on a foundation of understanding the underlying anatomy and physics of dance. His favorite class to teach is pas de deux, but he also enjoys teaching classical ballet, men's ballet technique, and Horton-influenced contemporary dance.



Joshua Jung began as a hip hop dancer when he was 10, competing in dance conventions for 3 years, during which he expanded his dance training with jazz, ballet, contemporary, and tap. Discovering his passion for ballet, he attended Bay Pointe Ballet under the tutorship of Bruce Steivel, where, in addition to ballet, was versed in character dance and partnering. Joshua started his professional dance career at the age of 17, dancing with Foley Dance, performing neoclassical-Georgian ballets around the Bay Area. Joshua also danced with the New Ballet Studio Company in *Cinderella*, *The San Jose Nutcracker*, and *Fast Forward* (a contemporary ballet showcase). Prior to the lockdown, he was slated to perform as Rothbart in Swan Lake for the New Ballet. Joshua is the Head of Ballet at Principal Creative & Performing Arts, a dance studio in San Mateo, developing a holistic and anatomical approach to ballet curriculum and nurturing young artists' passion for dance. He hopes to open his own studio one day to make dance more accessible to lower-income families, and expand the genres of dance made accessible in a studio environment.



Production Staff

The success of this performance is due, in no small part, to the assistance of all our dancers' families and many volunteers. From building props to helping with last minute costume adjustments, this production is possible because of their support. We greatly appreciate their dedicated hours of planning, coordination, and preparation.

Stage Manager: Sierra Bech

Committee Chairpersons

Volunteer Coordinator: Deahna Rosch

Costuming: Mai Hashimoto, Kumiko Honda

Boutique/Lobby: Jennifer Bridges, Julia Ko, Melissa Salera

Security: Nicole Reed, Jake Sarasohn

Dressing Rooms: Joan Choi, Wendy Talbert, Alicia Puppione

Props and Sets: Kathryn and Mike Dean

Stage Crew: Tim Nguyen

Make-Up: Sepi Nikbakht

Special Thanks

To the individuals and organizations who donate time and services to help make our production a success: Nina Baratova, Kayleen Corpuz, Susan J. Petzel, and Marie & Bruce Stinnett.

To our instructors for their dedication, hard work and for sharing their love of dance with our students: Sandra Hahs, Amanda Marquez, Mariah Morris, and Maria Scott.

To our teaching assistants for their time, energy and support: Priya Barke, Cassidy Choi, Natalie Ko, Victoria Mendez Lomeli, Sia Min, Emma Nguyen, Taelyn Salera, Harper Segall.

Congratulations

To our dancers who were accepted into and received scholarships to prestigious summer and trainee programs across the country including Ballet Austin, Oregon Ballet Theatre, Boston Ballet, and State Street Ballet. We are proud of your hard work and dedication.

Photography: Amy Drake, Stan Olszewski

Letter from the Director

Welcome to the Academy of Classical Ballet's presentation of *The Sleeping Beauty*. It has been a joy to set this ballet again. We last performed this classic in 2017, when our current lead dancers were just starting out as Fairy Attendants and Baby Bluebirds. What a privilege it has been to help them grow into the dancers they are today. Marius Petipa's original choreography is perfect for the enchanting score by Pyotr Tchaikovsky. This iconic ballet has been produced by regional and professional companies around the world. This production represents another magical milestone for our dancers. I know you will leave feeling a bit of the magic yourself.

My sincere thanks to all of you for joining us.

Enjoy the Show!

-Crystal Petzel

About the Composer

Pyotr Ilyich Tchaikovsky was born in Russia in 1840. He was one of the first composition students at the newly founded St. Petersburg Conservatory. His work was first publicly performed in 1865. Tchaikovsky was approached by the Director of the Imperial Theatre in St. Petersburg to compose a ballet. The story that Tchaikovsky was assigned was based on the Brothers Grimm's version of Charles Perrault's *La Belle au Bois Dormant*. Tchaikovsky's score focused on the two main conflicting forces: good represented by the Lilac Fairy, and evil, by the wicked Carabosse. Each character has their own theme, which runs through the entire work, providing a thread to the plot. The second of his three ballets, *The Sleeping Beauty*, was by far his most well reviewed and received. Sadly, Tchaikovsky died in 1893 before being able to witness his work become an instant success in theaters outside of Russia.

About the Choreographer

Marius Petipa, the son of an actress and a ballet master, was born in France in 1818. Petipa becomes Premier Danseur to the Imperial Theatre of St. Petersburg. For his choreographic debut, the director of the Imperial Theatre commissioned him to create revivals of the ballets *Paquita* and *Satanella*, both of which brought a measure of prestige and attention for the company. Many ballets followed, including revivals of French ballets such as *Giselle* and *Le Corsaire* as well as new ballets such as *La Bayadere* and *Don Quixote*. Many were in collaboration with resident composer of the ballet, Ludwig Minkus.

Upon Minkus' retirement, the director of the Imperial Russian Ballet sought to diversify the music supplied for the ballet, commissioning many composers with varying degrees of success. One of these composers was Tchaikovsky. Like many of their collaborations, Petipa's choreography was developed before the music was written.

One of Petipa's ultimate masterpieces of choreography, *The Sleeping Beauty*, premiered on January 15, 1890. The ballet had become Petipa's most enduring work and is considered to be the quintessential classical ballet. The ballet proved to be so popular that by April 1903 it had been performed 100 times. This ballet became one of the most popular works in the Imperial Ballet's repertory and a cornerstone of the golden age of Russian Ballet.

A Special Farewell to our Graduating Seniors

To have these young women in my life for so many years is an honor and a privilege. It's a unique and special position to have, getting to teach and mentor these dancers, some of them for over a decade. Getting to send them out of the nest as they start the next chapter of their lives is something I'm overjoyed and excited about, at the same time I feel a tinge of sadness thinking about how much I will miss them.

These ladies have served as wonderful leaders and role models for all our students. They are hardworking, thoughtful dancers with bright futures. They leave the studio with valuable dancing skills, life lessons, and lifelong friendships. I am grateful to have had so much time with them, and I am filled with pride and excitement for what is to come.

Join me in sending these dancers off with lots of love.

-Ms. Crystal

Madi Hahs

Started dancing at AOCBallet in 2021 after her lifelong studio closed.

First AOCBallet Performance: Thumbelina

Favorite Role: Varg, the Lead Wolf in A Winter Wonderland

Academics: Madi was homeschooled, and skipped her senior year of high school to start her first year at West Valley Community College. She would like to get a job as an editor, and ultimately become a writer.

Madi is always sketching, sculpting with clay and creating entire worlds for the many unique stories she writes.

Suah Min

Suah started dancing with AOCBallet at 9 years old

First Performance: A Winter Wonderland

Favorite Roles: Ice sprites in A Winter Wonderland and Carabosse has been her dream role since our 2017 production when she was starting out as a Fairy Attendant.

Academics: Suah will be graduating from Notre Dame High School San Jose and will be attending Savannah College of Art and Design for media art in Atlanta where she was born!

Outside of ballet, she likes to be engaged in various form of art. She was a technical designer at her high school. She learned stage lighting and sound engineering. She also created set designs and backdrops for school plays. She enjoys making comic books and also sells her art works on line.

Mariah Morris

Mariah saw AOCBallet's demonstration at the Campbell Library when she was just 4 years old and at that moment she wanted to dance ballet. She enrolled shortly after and the rest is history!

First Performance: A Winter Wonderland

Favorite Roles: Jingle Bell in A Winter Wonderland, Black Cat in this production of Sleeping Beauty

Academics: Mariah will take her state exit exams from high school this spring at age 16, with a GPA of 4.0. She will continue her education at Santa Fe Community College in Gainesville, Florida. She then plans to transfer with her AA degree to University of Florida, Gainesville to study Journalism and Communications. She is planing to minor in dance.

Along with her dancing and teaching Pre-Ballet for AOCBallet, Mariah has enjoyed volunteering with her church's youth group, she loves reading detective novels and traveling to far off places.

Harper Segall

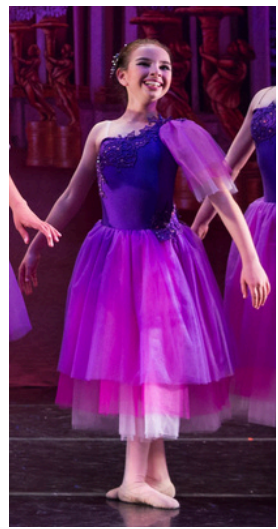
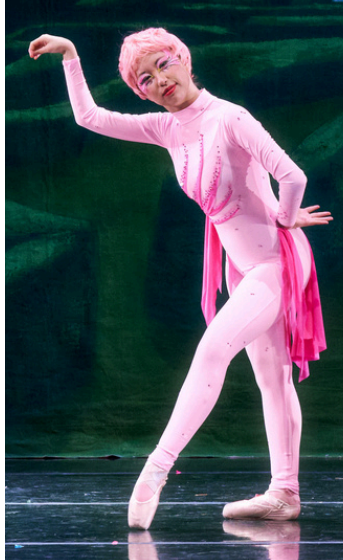
Harper started dancing at AOCBallet when she was 8.

First Performance: Music Box Dream

Favorite Roles: Toad in Thumbelina and the Sleepy Mouse in Alice. She loved being part of the corps de ballet when she could dance and rehearse with all her friends.

Academics: Harper will be graduating from Los Gatos High School with a 4.0 GPA, she will be pursuing nursing at Loyola Chicago in the Fall.

In addition to ballet and school, Harper works at Talbots and plays viola. She loves being a TA for the younger kids and dancing with them during performances.





ACADEMY *of*
CLASSICAL BALLET

C A L I F O R N I A

Artistic Director- Crystal Petzel



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